

50th ANNIVERSARY CELEBRATION CONCERT



1941 - 1991

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On behalf of my colleagues in Arthur Andersen and Andersen Consulting I would like to say how delighted we are to sponsor the Dublin Grand Opera Society's 50th Anniversary Celebration Concert. I am sure it will prove to be one of the most enjoyable events of the year. Indeed, we are particularly pleased to join with the Dublin Grand Opera Society on this occasion when Dublin is Europe's Capital of Culture and Opera Northern Ireland is joining in the celebration.

Since its foundation the D.G.O.S. has played a large part in enriching the cultural life of our capital city. The considerable success achieved by the D.G.O.S. is remarkable not least because it relies so heavily on the voluntary commitment of several members – too numerous to mention.

Therefore, it is with particular pleasure that I congratulate the Chairman, Board of Directors and the individual members of the D.G.O.S. on reaching their 50th Anniversary. You have made an impressive contribution to Dublin and to Ireland and we are very pleased to have this opportunity to say thank you.

In conclusion, we wish the D.G.O.S. continued success and look forward to many more years of enjoyment.

Adrian Burke,
Managing Partner,
Arthur Andersen.

DUBLIN GRAND OPERA SOCIETY
50th ANNIVERSARY CELEBRATION CONCERT

NATIONAL CONCERT HALL
TUESDAY OCTOBER 22 1991

Regina Nathan	—	Soprano
Luretta Bybee	—	Mezzo-Soprano
Peter Riberi	—	Tenor
Patryk Wroblewski	—	Baritone

Combined chorus of the DGOS and Opera Northern Ireland

RTE Concert Orchestra	—	Leader Alan Smale
Conductor	—	Jonathan Webb

*RTE Concert Orchestra appears by kind permission of the RTE
Authority.*

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PROGRAMME

PART I

Wagner	<i>Overture:</i>	Die Meistersinger von Nurnberg
Mozart	<i>Zaide</i>	Aria: Ruhe sanft, mein holdes Leben (Zaide)
Mozart	<i>Don Giovanni</i>	Aria: Dalla sua pace (Don Ottavio)
	<i>Così fan tutte</i>	Duet: Il core vi dono (Dorabella/Guglielmo)
		Chorus: Bella vita militar
Rossini	<i>L'Italiana in Algeri</i>	Aria: Cruda sorte (Isabella)
Donizetti	<i>L'Elisir d'Amore</i>	Aria: Come paride vezzoso (Belcore)
Rossini	<i>Il Barbiere di Siviglia</i>	Duet: Dunque io son (Rosina/Figaro)
Verdi	<i>Nabucco</i>	Chorus: Va pensiero
Puccini	<i>La Bohème</i>	Aria: Che gelida manina (Rodolfo)
		Aria: Sì, mi chiamano Mimi (Mimi)
		Duet: O soave fanciulla (Mimi/Rodolfo)

INTERVAL

PART II

Bizet	<i>Carmen</i>	Entr'acte:
		Aria with Chorus: L'amour est un oiseau rebelle (Carmen)
		Aria: La fleur que tu m'avais jetee (Don Jose)
		Aria: C'est des contrabandiers (Micaela)
		Duet: Parle-moi de ma mere (Micaela/Don Jose)
Bizet	<i>Pearl Fishers</i>	Aria: L'orage s'est calme . . . O Nadir tendre ami de mon jeune age (Zurga)
Kern	<i>Showboat</i>	Song: Can't help lovin' dat man (Julie)
Verdi	<i>La Traviata</i>	Aria: Act II (begining) Lunga a de lei . . . De miei bollenti spiriti (Alfredo)
Verdi	<i>Don Carlos</i>	Aria: Per me giunto (Rodrigo)
Verdi	<i>Il Trovatore</i>	Chorus: Anvil Chorus
		Aria: Stride la vampa (Azucena)
Tchaikovsky	<i>Queen of Spades</i>	Aria: Prince Yeletsky's Aria Vy tak pichal'ny, daragaja
Verdi	<i>Rigoletto</i>	Duet: Signor le principe (Gilda/Duca)
		Aria: Caro nome (Gilda)
		Quartet: Un di, se ben rammentomi (Gilda, Maddelena, Duca, Rigoletto)

Wolfgang Amadeus Mozart (1756-1791) – Zaide

Mozart's score, composed in 1779, was not completed by him and the opera was never performed during his lifetime. It was first produced in Frankfurt in 1866 when the dialogue was rewritten and an overture and finale added. The story is set in Turkey. Zaide, the favourite of the Sultan, pities his captive Gomatz, and in this Act 1 aria, intent on escape, tempts him with a purse of money and a miniature of herself.

Wolfgang Amadeus Mozart – Don Giovanni

Following the unprecedented success of *The Marriage of Figaro* in Prague Mozart was commissioned to provide a new opera for the Autumn of 1787. The result, first heard at The Tyl Theatre on 29 October 1787, was *Don Giovanni*, which is rightly regarded as one of the greatest operas of all time. In Act 1 Don Ottavio declares that his own joy or sorrow depends on Donna Anna.

Wolfgang Amadeus Mozart – Così fan tutte

Commissioned by the Emperor Joseph II the story is said to have been based on an actual Viennese scandal. Two officers, confident of the constancy of the sisters to whom they are engaged, enter into a bet with an old bachelor friend of theirs who maintains that a woman's memory is shorter than they think. They pretend to go off to war and return disguised and start to make love to each other's fiancée.

In Act II Sc. II Guglielmo successfully persuades Dorabella to yield to his protestations of love.

In Act I the officers depart for war accompanied by a lively chorus in praise of military life.

Gioacchino Rossini (1792-1868) – L'Italiana in Algeri

In 1813 Rossini produced two full-scale operas *Tancredi* and *L'Italiana in Algeri* which established him as unquestionably the most successful of all contemporary composers of opera. Apart from their success the two operas had nothing in common. *Tancredi* - a romantic tragedy; *L'Italiana* - the most frivolous and delightful comedy.

Shipwrecked on the shores of Algiers, while searching for her lost lover Lindoro, Isabella bemoans her cruel fate. However, she leaves us in no doubt whatsoever as to her confidence in her own ability to look after herself.

Gaetano Donizetti (1797-1848) – L'Elisir d'Amore

L'Elisir d'Amore was commissioned by the Teatro Della Cannobiana in Milan to replace a work which another composer had failed to submit in time.

Donizetti was given only 14 days, 7 of which were taken up by the librettist in preparing the text. The result was a sensational success. The score overflows with charming melodies from which Donizetti's sense of humour emerges clearly.

Belcore attempts to woo Adina by offering her a bouquet of flowers and as a reward for his gift presumes to receive her heart in return.

Gioacchino Rossini — *Il Barbiere di Siviglia*

The story of *Il Barbiere di Siviglia* with its brilliantly drawn characters and amusing situations was a source of the happiest inspiration to a consummate musician like Rossini. It is as perfect in its way as Mozart's *Le Nozze di Figaro*. The music is familiar even to those who have never seen the opera on stage. The fiasco of the first performance in Rome on 20th February 1816 is part of operatic folklore.

In Act I Scene II Figaro persuades Rosina to write a note to Lindoro (Count Almaviva in disguise) reciprocating his affection for her.

Giuseppe Verdi (1813-1901) — *Nabucco*

Deeply saddened by the deaths of his wife and two children and the disastrous reception of his second opera *Un Giorno di Regno* Verdi had resolved to write no more operas. Prevailed upon by Merelli, the impresario at La Scala Milan, he wrote *Nabucco* which was an immediate success (March 1842) and firmly established Verdi as an original voice in Italian opera which spoke directly and passionately to the Italian people.

Act III Scene II is set on the banks of the Euphrates. Hebrew captives in chains are at forced labour. They sing nostalgically of the homeland they have lost - Go, thought, on wings of gold.

Giacomo Puccini (1858-1924) — *La Bohème*

La Bohème is considered by many to be Puccini's finest score. Premiered in Turin 1st February 1896 it was at first a comparative failure and it was only after its third production (Palermo 1896) that its merits were fully recognised.

The finale to Act I is one of the great scenes in opera. Rodolfo tells Mimi all about himself and finally asks her who she is. Mimi tells of her own life and the Act ends with the celebrated duet in which they express their new love for each other.

Georges Bizet (1838-1875) — *Carmen*

One of the most popular operas in the world today *Carmen* was a failure at its first performance in Paris in 1875. Bizet did not live to enjoy his work's triumphant success, for he died three months after the premiere at the age of 36.

The great technical innovation of *Carmen* was that for the first time arias and ensembles, instead of holding up the action of the plot served to drive it on to its tragic conclusion.

The entr'acte to Act IV is based on a song by Manuel Garcia, a famous Spanish composer, singer, teacher and father of a celebrated line of singers. *Carmen's* entrance aria, the *Habanera*, is based on the song *El Arreqlito* by the Spanish American composer Sebastian Yradier.

PROGRAMME NOTES

In the flower song Jose tells Carmen how he treasured the flower she threw him, and with it the hope of her love.

In Act III Micaela comes to the mountains in search of Jose and prays for protection.

Micaela gives Jose a letter and a kiss from his mother. Jose is moved, and promises Micaela he will return home.

Georges Bizet — The Pearl Fishers

Set in Ceylon, *The Pearl Fishers* appealed to Bizet's romantic instinct for exotic subjects, an instinct that was to lead him to portray scenes, not only in the Orient but in Scotland and Spain, countries he never visited but which for this very reason existed all the more vividly in his imagination.

Zurga having condemned his friend Nadir to death compares his own rage with the storm which is abating. His anger has likewise exhausted its force and he regrets the sentence he has passed on his friend.

Jerome Kern (1885-1945) — Showboat

Jerome Kern was the first U.S. born composer to give classical form and style to American popular music. George Gershwin on hearing *Showboat* was inspired with the idea for his folk opera *Porgy and Bess*. The first production of *Showboat* began on 27 December 1927 and ran for 572 performances. London first saw the show in 1928. Hollywood produced three *Showboat* films -1929, 1936 and 1953. America's greatest operetta, *Showboat* is immortal.

On board the *Cotton Blossom*, Julie warns Magnolia that "once a girl like you starts to love a man, she don't stop so easy".

Giuseppe Verdi — La Traviata

La Traviata is another famous opera which had a disastrous premiere (Venice, 1853) due to an inadequate presentation. Verdi was vindicated by the revival given the following year in the same theatre, this time with a brilliant cast, and *La Traviata* became an outstanding success.

Violetta and Alfredo are living happily together in a house outside Paris and in his second act aria Alfredo tells of his contentment in this haven of peace and love.

Giuseppe Verdi — Don Carlos

Don Carlos is one of Verdi's greatest operas and one of the greatest of all grand operas. Written for the Paris Opera in 1867 as a five act opera with ballet, its great length was a disadvantage and it is usually performed today in the revised 1883 four act version. In Act IV Rodrigo having been mortally wounded by soldiers of the Inquisition pleads with Carlos to save Flanders from the cruelty of King Philip.

Giuseppe Verdi — Il Trovatore

Il Trovatore was for many years Verdi's most popular opera. Although the story is exceptionally confusing, it inspired the composer's genius, and the passionate score is so convincing that one completely forgives the textual shortcomings.

In the anvil chorus the gypsies greet the new day with praises of work, wine and women.

Azucena sings about the cruel burning of a woman at the stake for witchcraft.

Pyotr Ilyich Tchaikovsky (1840-1893) — The Queen of Spades

Tchaikovsky declared that to refrain from writing operas was a heroism he did not possess. Hearing *Carmen* in Paris in 1876 had a profound influence on him. *The Queen of Spades*, premiered in St. Petersburg in December 1890, is the most dramatic and elaborate of his operas.

The opera tells of the love of Hermann for Lisa, granddaughter of the old Countess, known as the Queen of Spades, who is said to possess the secret of winning at cards.

Another suitor Prince Yeletsky sings to Lisa most movingly of his love, and asks her to have confidence in him.

Giuseppe Verdi — Rigoletto

The first performance of *Rigoletto* took place in Venice on the 11 March 1851 and was greeted with wild enthusiasm. There was some distaste at the title role hero being a hunch-back dwarf, so that Verdi's achievement in winning pity and understanding for him by his moving portrayal of fatherly love is all the more remarkable.

Gilda is reflecting on a young man who has followed her from church when the Duke enters and sings tenderly of his love. He tells her he is a poor student, Gualtier Malde, and before he goes they both passionately declare their love.

Left alone, Gilda reflects on the name of her beloved.

In the celebrated Act III quartet, the Duke pays court to Maddalena, while she in turn leads him on. Gilda comments bitterly on her betrayal and Rigoletto looks forward to the revenge which shall be his.

JONATHAN WEBB — Conductor



British born conductor, Head of Music of Dublin Grand Opera, where he has been Chorus Master since 1988 and assistant conductor to Janos Furst (*Don Giovanni*) and Roderick Brydon (*Norma*). Graduated from Manchester University in 1985 and conducted Alan Ridour's *Angelo* for Kent Opera and the West End production of *West Side Story* in the same year.

Recent engagements include Sondheim's Company at RADA in London and Stravinsky's *Soldier's Tale*, Britten's *The Rape of Lucretia* and Verdi's *Falstaff* for Opera Theatre Company in Ireland.

Earlier this year he made his debut with the Wintherthur S.O. in Switzerland, and with the RTE Concert Orchestra for RTE Radio. He also conducted performances of *The Rose of Castile* as part of Wexford Festival's 40th Anniversary celebrations,

In December he will make his conducting debut with DGOS in Mozart's *Marriage of Figaro* at the Gaiety Theatre.

REGINA NATHAN — Soprano



Regina Nathan was born and educated in Dublin studying with Nancy Calthorpe at the College of Music (Dublin). She subsequently gained a place at Trinity College of Music, London and later the National Opera Studio where her teacher was, and remains, Elizabeth Hawes. She is generously supported by the Electricity Supply Board who sponsored her throughout her course at the National Opera Studio and continue to do so.

A particular triumph was her invitation from RTE to represent Ireland at the Fifth Cardiff Singer of the World Competition held in June 1991, her televised performance receiving enormous critical acclaim. She went on to win joint third Prize at the 10th International Belvedere Competition in Vienna and subsequently Third Prize at the Geneva Concours International d'Execution Musicale. Of twenty-five prizes awarded at the Finals of the Belvedere Competition she won seven, leading to engagements throughout Europe. She will be sharing a special concert with Placido Domingo in Dublin on 20th December.

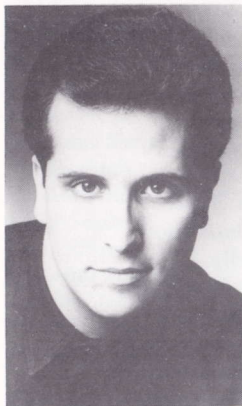
LURETTA BYBEE — Mezzo Soprano



Luretta Bybee was born in San Antonio, Texas. She is equally in demand on opera and concert platforms on both sides of the Atlantic.

Luretta Bybee's engagements include the title-role in Peter Brook's production of *La Tragedie de Carmen* which she sang in France, Australia, Japan, Israel, Greece and the United Kingdom. She has also sung (Bizet's) *Carmen* with the Hawaii Opera Theatre, the Texas Opera Theatre and Jean-Claude Auvray's production for DGOS Opera Ireland; the Page in *Salome* and Maddalena in *Rigoletto* for New Orleans Opera; Cherubino Figaro Falliero in *Bianca e Falliero* for Miami Opera; Isabella in *L'Italiana in Algeri* at the International Festival in Santander and in Cologne, Orlofsky for Texas Opera Theatre; Mrs Sedley in *Peter Grimes* for San Diego Opera and Farnace in Mozart's *Mitridate* at the Wexford Festival and in London. She is currently singing the role of Ramiro in Tim Albery's new production of Mozart's *La Finta Giardiniera* for Opera North in England.

PETER RIBERI — Tenor

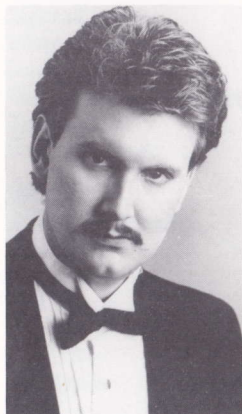


American lyric tenor Peter Riberi is a native of Youngstown, Ohio. Mr. Riberi made his professional operatic debut with great success singing the role of Pinkerton in Puccini's *Madama Butterfly* with Connecticut Grand Opera, a role he repeated with the Greater Miami Opera. The artist also sang Rodolfo in Puccini's *La Boheme* with the New Israeli Opera in Tel Aviv and with the Sarasota Opera in Sarasota, Florida. The Cincinnati Opera's production of Mozart's *Don Giovanni* heard his Don Ottavio and Mobile Opera heard him as Alfredo in Verdi's *La Traviata*.

Mr Riberi began the 1990-91 season with Dayton Opera and Michigan Opera Theatre as the Duke of Mantua in *Rigoletto* by Verdi. Opera de Monte Carlo will hear his Prunier in Puccini's *La Rondine* and he will repeat Pinkerton for Tulsa Opera. He will sing a concert with the Youngstown Symphony Orchestra.

Mr Riberi studied at the University of Michigan and has been a recipient of numerous vocal awards.

PATRYK WROBLEWSKI — Baritone



During the 1991/92 season Patryk Wroblewski makes his New York City Opera debut as Zurga in a new production of Bizet's *Les Pecheurs de Perles* and as Silvio in *Pagliacci*. He will appear with the Minnesota Opera again in the role of Zurga and Greater Miami Opera as Lescaut (*Manon Lescaut*).

Patryk Wroblewski made his operatic debut in 1980 as Malatesta (*Don Pasquale*) at the Blossom Festival. In 1984 he was awarded the Grand Prize at the Rose Ponselle International Competition, the following year he was a winner at the Luciano Pavarotti International Competition and has since gone on to establish himself as a regular guest of the major opera houses of the United States.

During the 1989/90 season he sang the role of Fernando in Rossini's *La Gazza Ladra* in Philadelphia. He appears regularly at the Dallas Opera, having sung the role of Silvio (*Pagliacci*), Ping (*Turandot*), Il Poeta (*Il Turco in Italia*), the title role in Monteverdi's *Orfeo* and Valentin (*Faust*).

DGOS CHORUS

Dorothy Allen
Anne Deegan
Dympna Carney
June Ellison
Aisling Hanrahan
Noreen Hanratty
Mona Jeacle
Carmel Jennings
Patricia Kavanagh
Fidelma Kelly
Una Kinirons
Marie Mackey
Maureen McDonnell
Pauline McHugh
Alice Moffat
Sheila Molony

Mary Moriarty
Fiona Nangle
Medb Nic Oireachtaigh
Joan O'Farrell
Tara O'Reilly
Dorothy Thomson
Mary Troy
Dearbhla Walsh
Veronica Whelan
Sylvia Whelan
Sinead Woods

John Brady
Paddy Brennan
Sean Buckley
Anthony Byrne
John Carney
Tom Carney
John Doyle
Michael Doyle
Barry Hodkinson
Sean Kelly
Vincent McDonald
Gerard Murphy
Dermot McGowan
Daniel McGowan
Noel O'Callaghan
Dan O'Connor

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Veronica Monan
Helga Nixon
Irene Orr
Alison O'Neal

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Alistair Bennett
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Fred Green
Kevin Hart
Jack McComiskey
Michael McDermott
Ivor McIntyre
John Miskimmon
Terry Shields
Terry Blackburn
John Curran
William Curran
Walter Johnston
Ian McAllister
Bill McKenna
Robin McNeilly
Chris Mackay
Chris Monteith
Bill Stewart

SPECIAL THANKS

The DGOS is grateful to the chorus of Opera Northern Ireland for their involvement in this concert. With special thanks to John Dallas, Chorus Master O.N.I.

RTE CONCERT ORCHESTRA

1ST VIOLINS

Alan Smale (Leader)
Michael Healy (Co Leader)
Mircea Petcu
Fionnuala Sherry
Pamela Forde
Elizabeth MacNally
Kathy Smale
Paul O'Hanlon
Catherine Briscoe
Camilla Gunzl
Patrick Fitzgerald-Mooney
Audrey McAllister

2ND VIOLINS

Arthur McIver
Donal Roche
Roisin Cavanagh
Mairead Nesbitt
Eileen Murphy
Joan Miley
Elias Maguire
Paul Fanning
Rosemary Doyle

VIOLAS

Padraig O'Connor
Ruth Mann
Charles Maguire
Neil Martin
Kathleen Green
Jane Tyler
Neil Davis

CELLOS

David James
Catherine Behan
Hilary Moffatt
Lindsay Martindale
Paula O'Callaghan
Lynda Kelly

BASSES

Martin Walsh
Wolfgang Eulitz
Seamus Doyle
Waldamar Kozak
Daniel Whibley
Olle Davidson
Joe Csibi Jnr.

FLUTES

Elizabeth Gaffney
Kate Chisholm
Marie Comiskey

OBOES

Peter Healy
David Agnew
Lauretta Kearns

CLARINETS

John Finucane
Jean Lechmar
Paul Roe

BASSOONS

John Leonard
Carole Block

HORNS

David Carmody
Fearghal O Ceallachain
Declan McCarthy
Brian Daly

TRUMPETS

Eoin Daly
Davy Martin
Graham Hastings

TROMBONES

David Weakley
John Tate
Patrick Kennedy

TUBA

Hartmut Pritzel

TIMPANI

John Fennessy

PERCUSSION

Richard O'Donnell
Bernard Reilly
Paul McDonnell

HARP

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Liam Hennessy
Colm Hanlon



1941 - 1991

Founded in 1941 by the energetic Col. Wm. O'Kelly the DGOS has developed to become Ireland's largest producer of live opera. Since its foundation, the DGOS has presented over 1,250 performances of 311 productions to an audience in excess of 1,000,000 people in Dublin's Gaiety Theatre. At the Society's invitation such prestige opera companies as Paris, Zurich and Hamburg have given performances in the Capital City. Dublin has always been internationally recognised for the calibre of artist it engaged with relatively small resources. Such household names as Pavarotti, Carreras, Te Kanawa, Gobbi, Gedda have appeared with the company on both the stage and concert platform.

The commitment to provide Dublin with a major opera company producing works to the highest international standard is as strong now as it was in 1941.

A major restructuring of the D.G.O.S. coupled with a build-up in the number and quality of productions and performances, a new approach to marketing, and the involvement for the first time of major commercial sponsors all aim to give the company a much higher profile both at home and abroad.

In line with this revitalisation the company has decided to modify the name to D.G.O.S. Opera Ireland and re-design the corporate logo. Whilst maintaining the positive traditions of the past the modified name will further identify the company's position as the largest producer of opera in this country.





Presents at
The Gaiety Theatre



LUCIA DI LAMMERMOOR *Donizetti*

December 1st, 3rd, 5th & 7th 7.30pm. in Italian

Cast includes: Alexandrina Pendachanska in the title role, John Fowler as Edgardo, Albert Schagidullin as Enrico, Jan Galla as Raimondo, Adrian Martin as Arturo and Regina Hanley as Alisa.

D.G.O.S. Chorus
RTE Concert Orchestra

Production sponsored by Toyota Ireland and Lexus Ireland



THE MARRIAGE OF FIGARO *Mozart*

December 2nd, 4th, 6th & 8th 7.30pm. in English

Cast includes: Kurt Link in the title role, Valerie Masterson as the Countess, Regina Nathan as Susanna, Victor Ledbetter as the Count, with Pamela Helen Stephen, Thomas Lawlor, Richard Crist, John Fryatt, Majella Cullagh, Colette McGahon and James Nelson.

D.G.O.S. Chorus
RTE Concert Orchestra



Booking at the Gaiety Theatre from Friday November 1st.
Credit Card Booking Phone 771717

The RTE Concert Orchestra appears by kind permission of The RTE Authority.
D.G.O.S. Opera Ireland gratefully acknowledges the financial assistance of the Arts Council.

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Arthur Andersen
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